A BOOK OF DRAWINGS

by Joseph J. Denegre, II

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MASTER OF ARCHITECTURE

in

Architecture

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(ABSTRACT)

Work is presented to show one architect's findings, relating process rather than a single project. The book itself is conceived as the final product. Included are pages from the architect's notebook; axonometric studies and perspective sketches; and diagrams of the work. The idea for a chapel is presented; the chapel may be explained, but is not yet defined. Short projects, each contributing to the architect's understanding of his world, follow.

acknowledgments

My thanks to my good friends Susan, Olga and Bill, to the members of my committee and to Sal, to my parents, and most of all to Cece.

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preface: questions to the architect

How do I work? Intellectually is the beginning — the research, the looking, the rational and orderly investigation of a theme.

What is my world? In the work that has excited me, siezed me, and which I know to be good, there is a structural integrity, in the ordering and interaction of elements that has intellectual beginnings, but whose actual taking shape is an almost autonomous process.

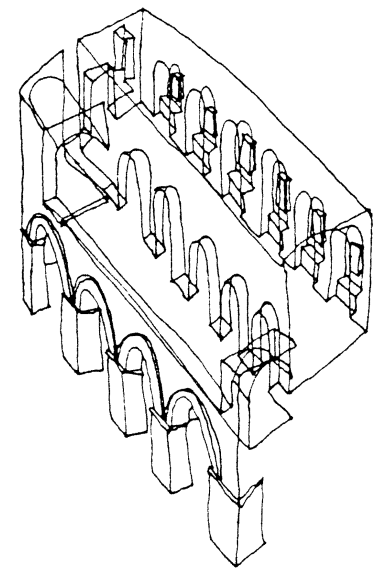
When is the work good? Good work is a cogent answer, which addresses more than the initial question and which expands understanding. It is a brush with the truth, which leaves its imprint on the work. For only when a work is true is it of any value, there is nothing else.

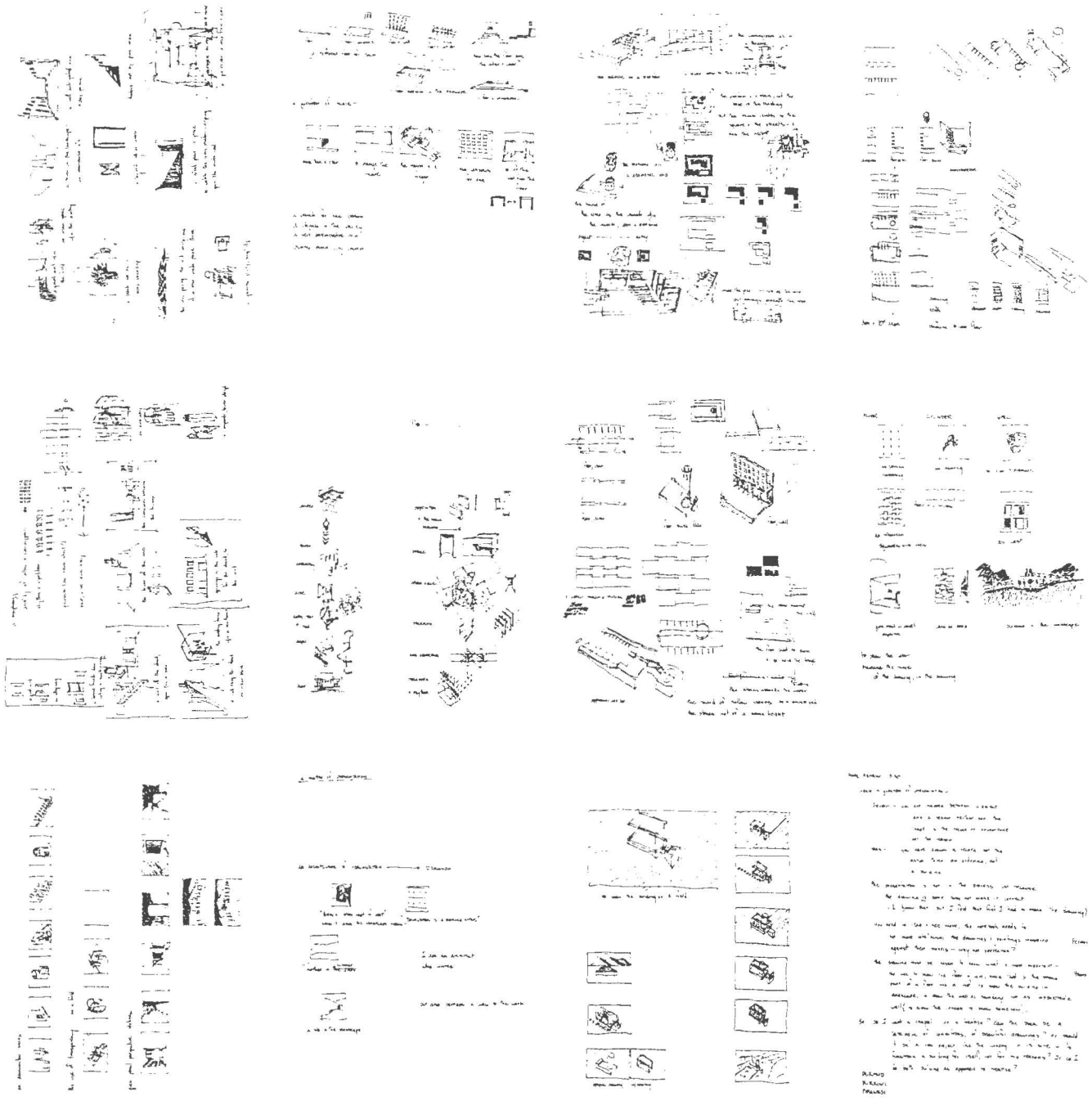
A way to the work— There must always be a way to the work, that initial searching that defines a world in which to build. Without it, there is no checkpoint, no primary diagram to which all can be reduced.

Why this book? To give a final product. To show my way to the work. To define my world and my architecture. To address those two questions, and those two questions only:

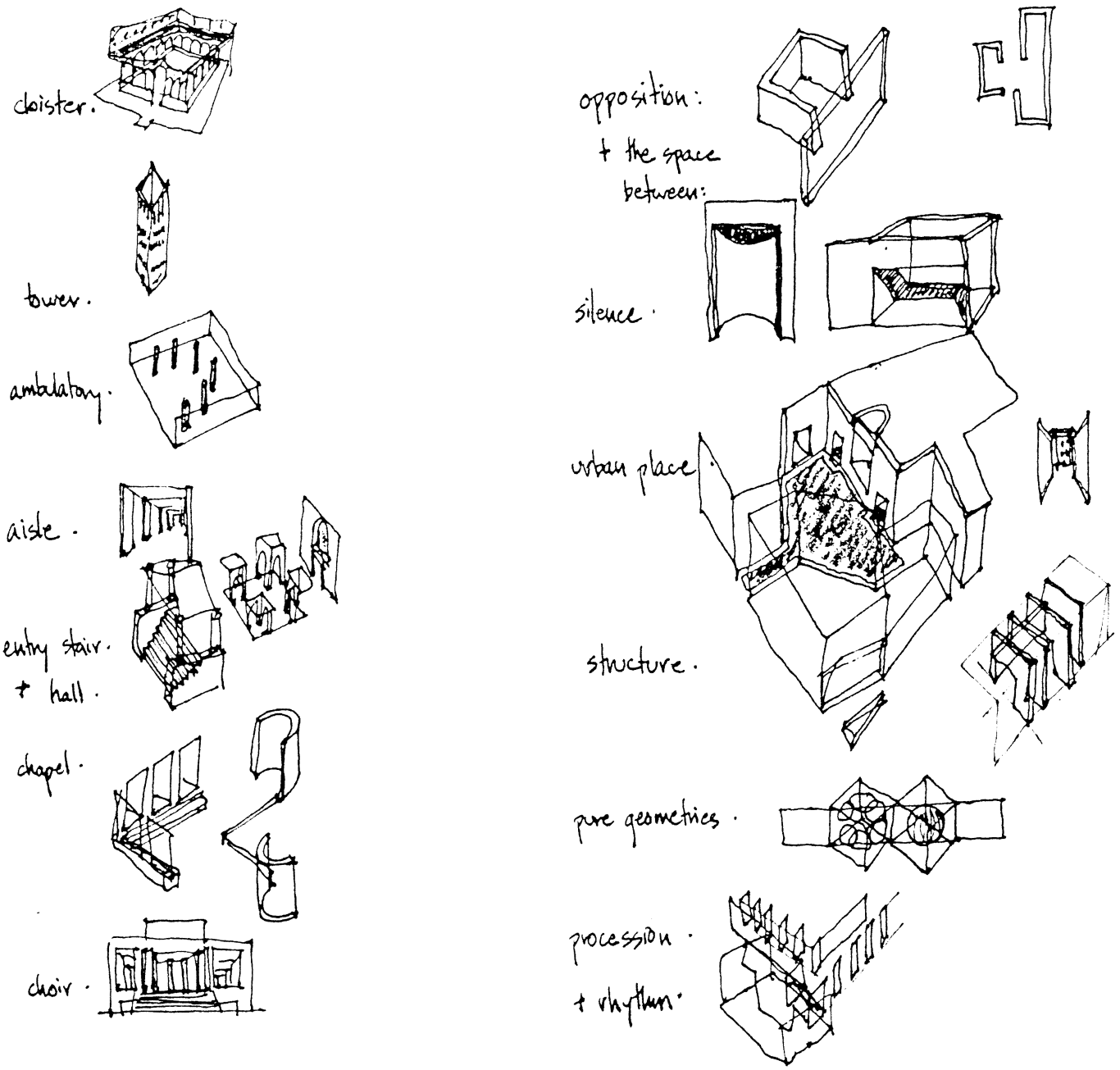
> What does an architect do?
> And what is architecture all about?

a way to the work





Pages from the notebook



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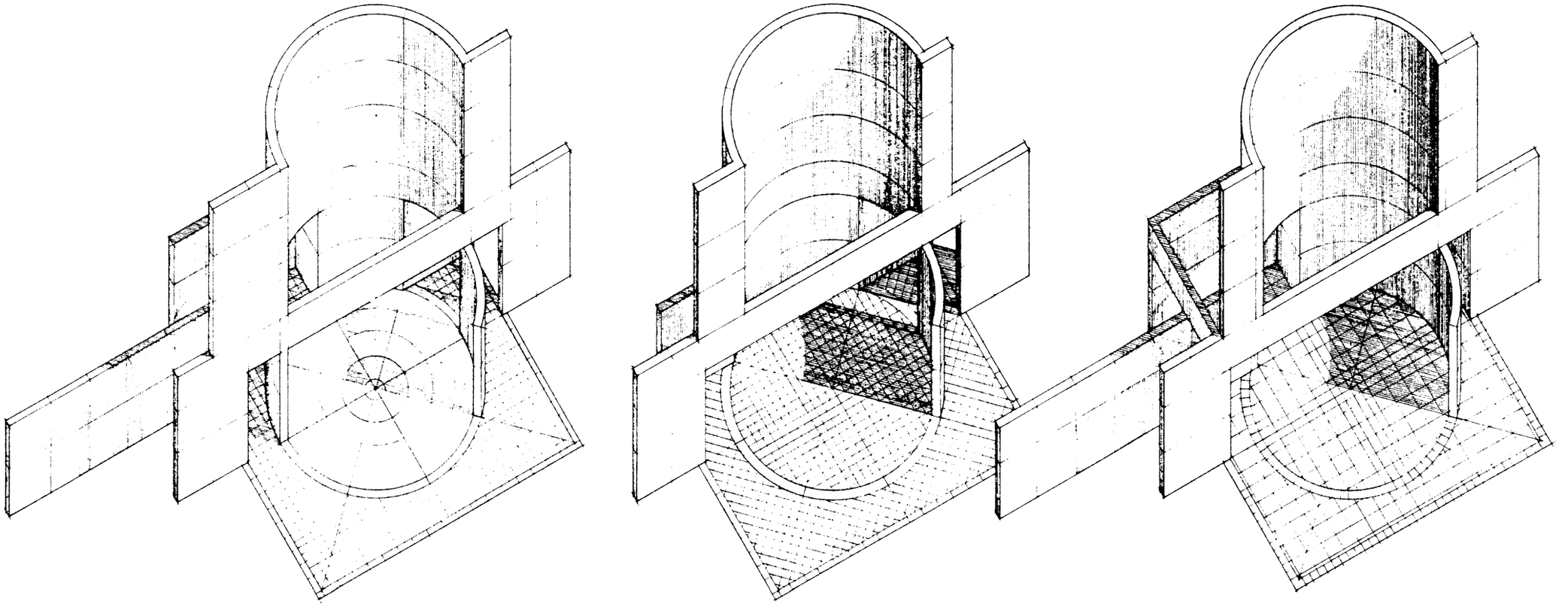
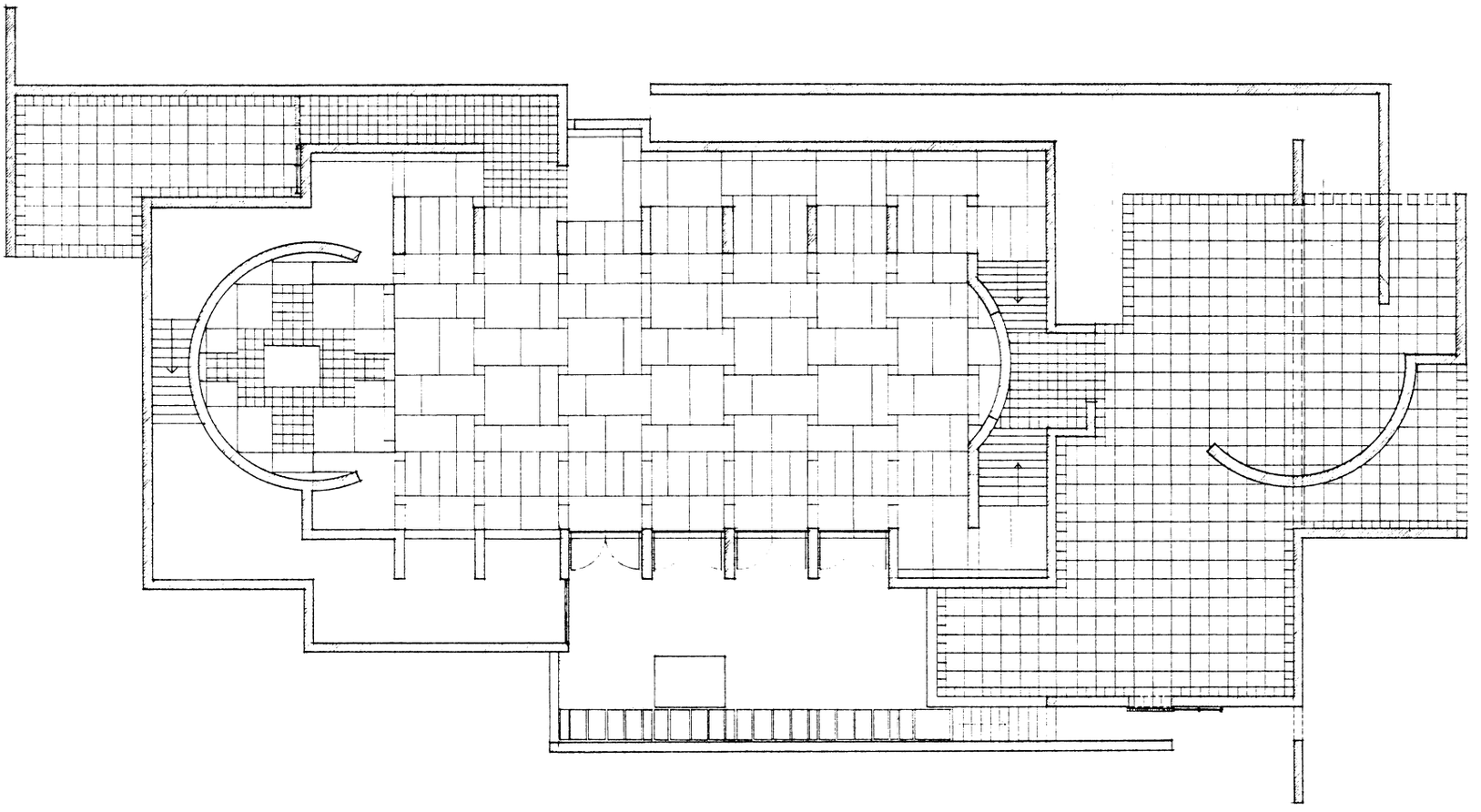
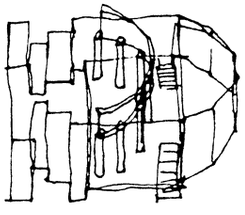
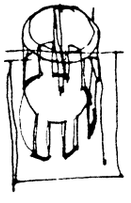


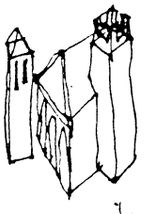
Cylinder study





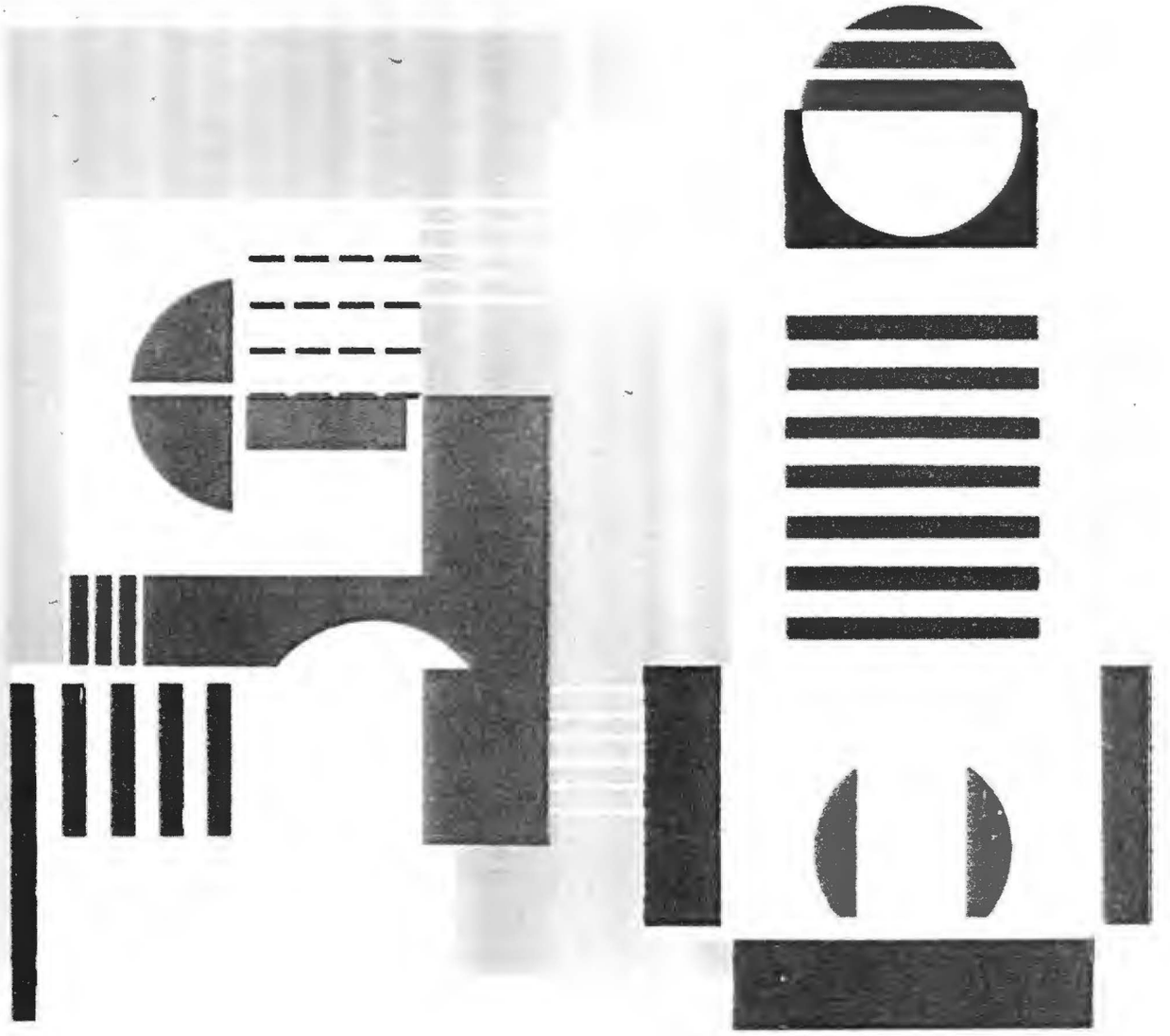
an ambulatory:



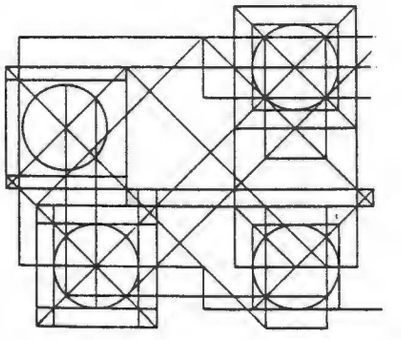


a campanile, tower, steeple:

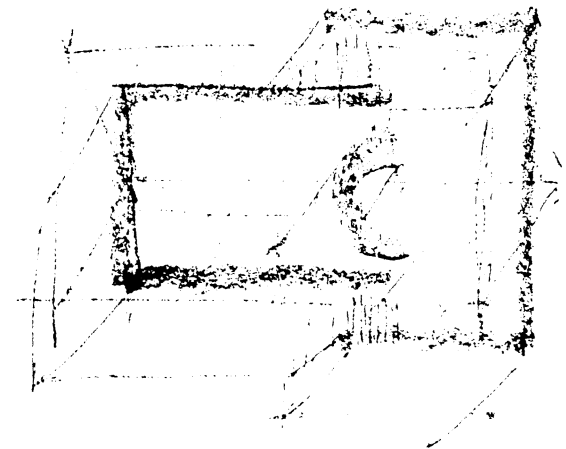
A plan for a church

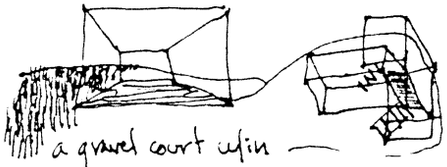


Two diagrams for a church



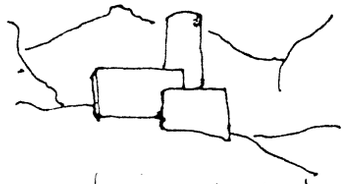
an idea for a chapel



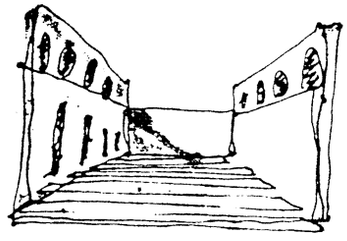


a gravel court w/in the field

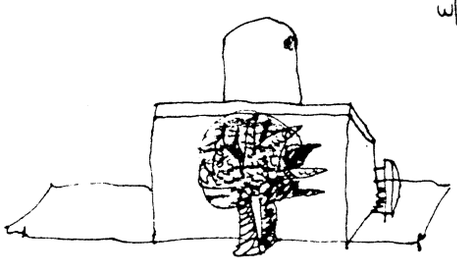
an urban space w/in the country



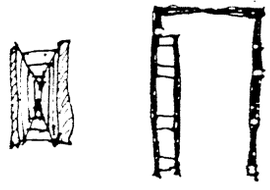
a tower in the landscape - an abandoned silo



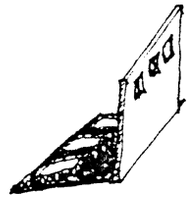
a self-anticipated ruin - Mistra's palace



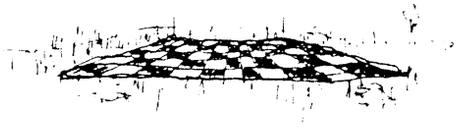
a blank wall as a tree's backdrop



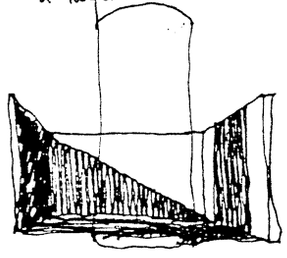
a layered wall or walls



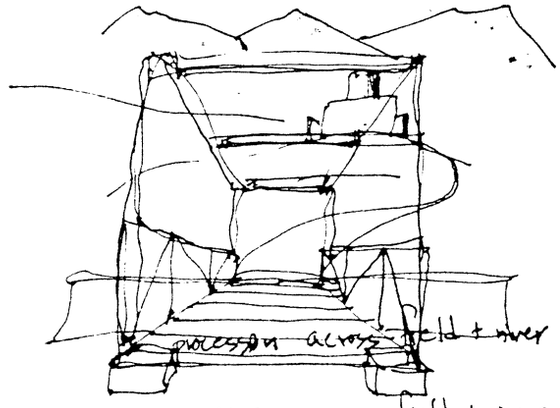
shadows cast by pure voids



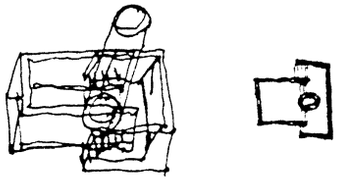
the relic paving, the last consequence of a once-made place - Thera



a silent place - a place to watch the sun's shadow creeping upon the mute wall

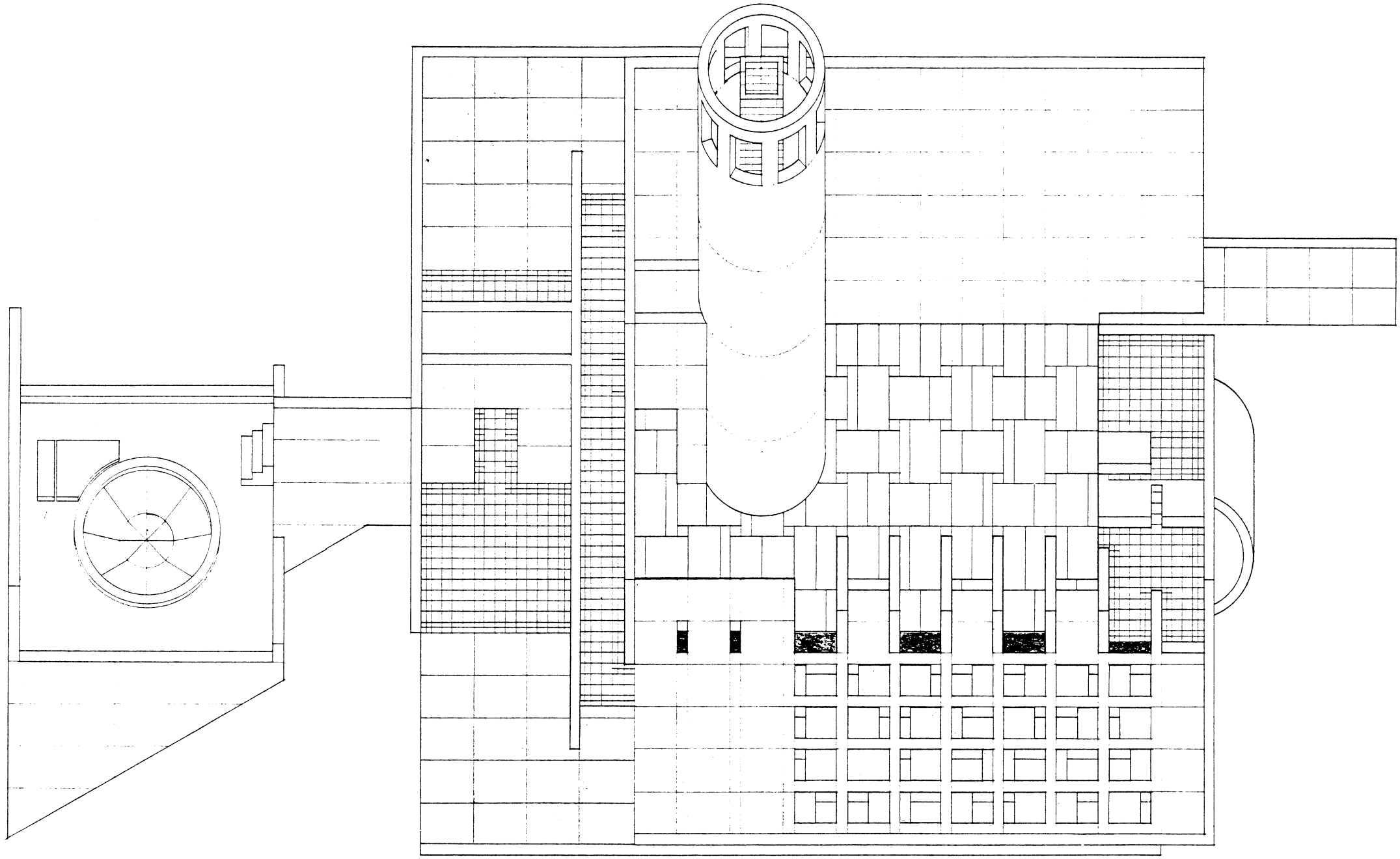


a procession across field + river

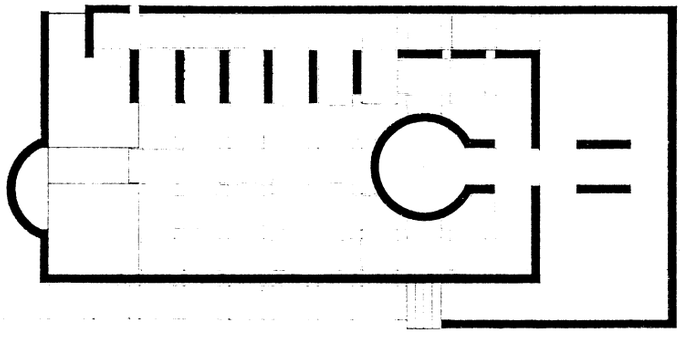


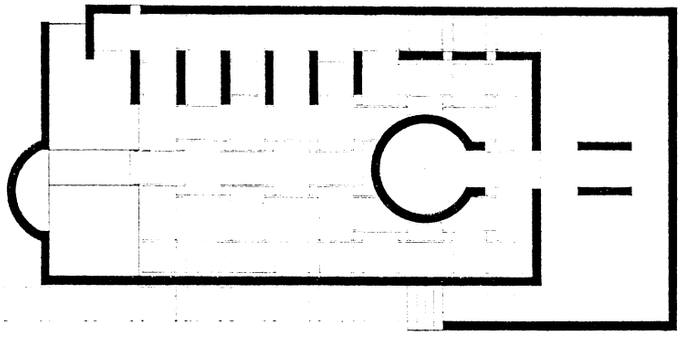
a geometric purity; simplicity

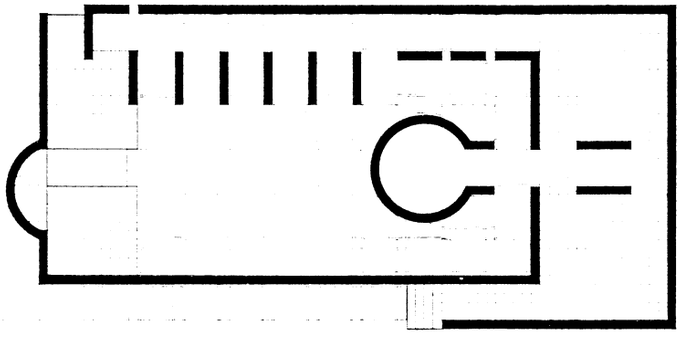
Some thoughts on the chapel

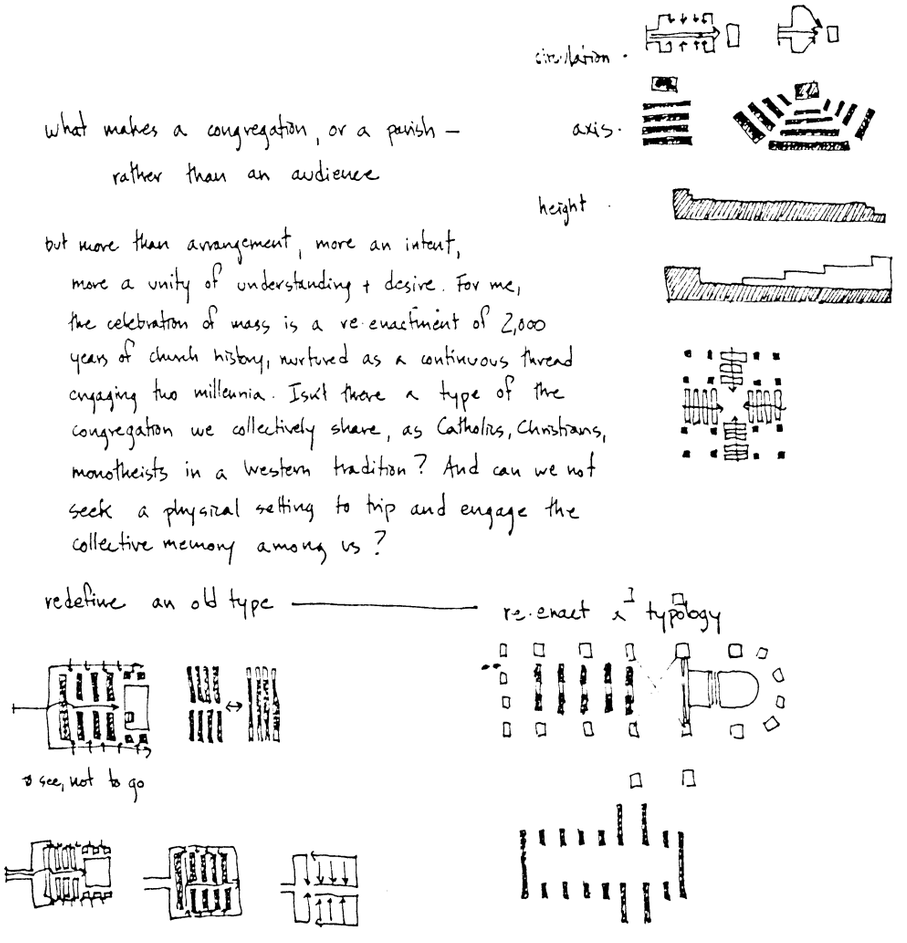


The chapel

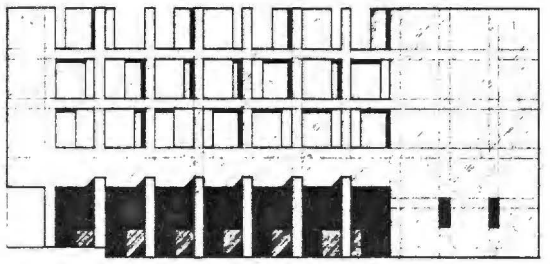


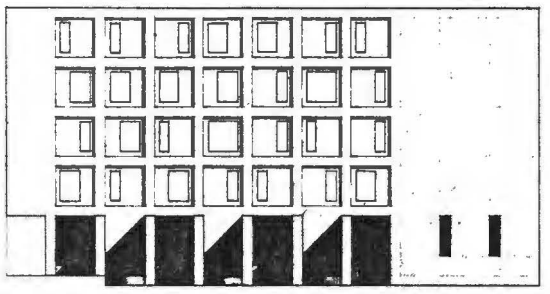


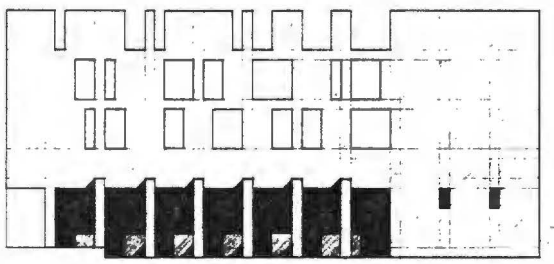


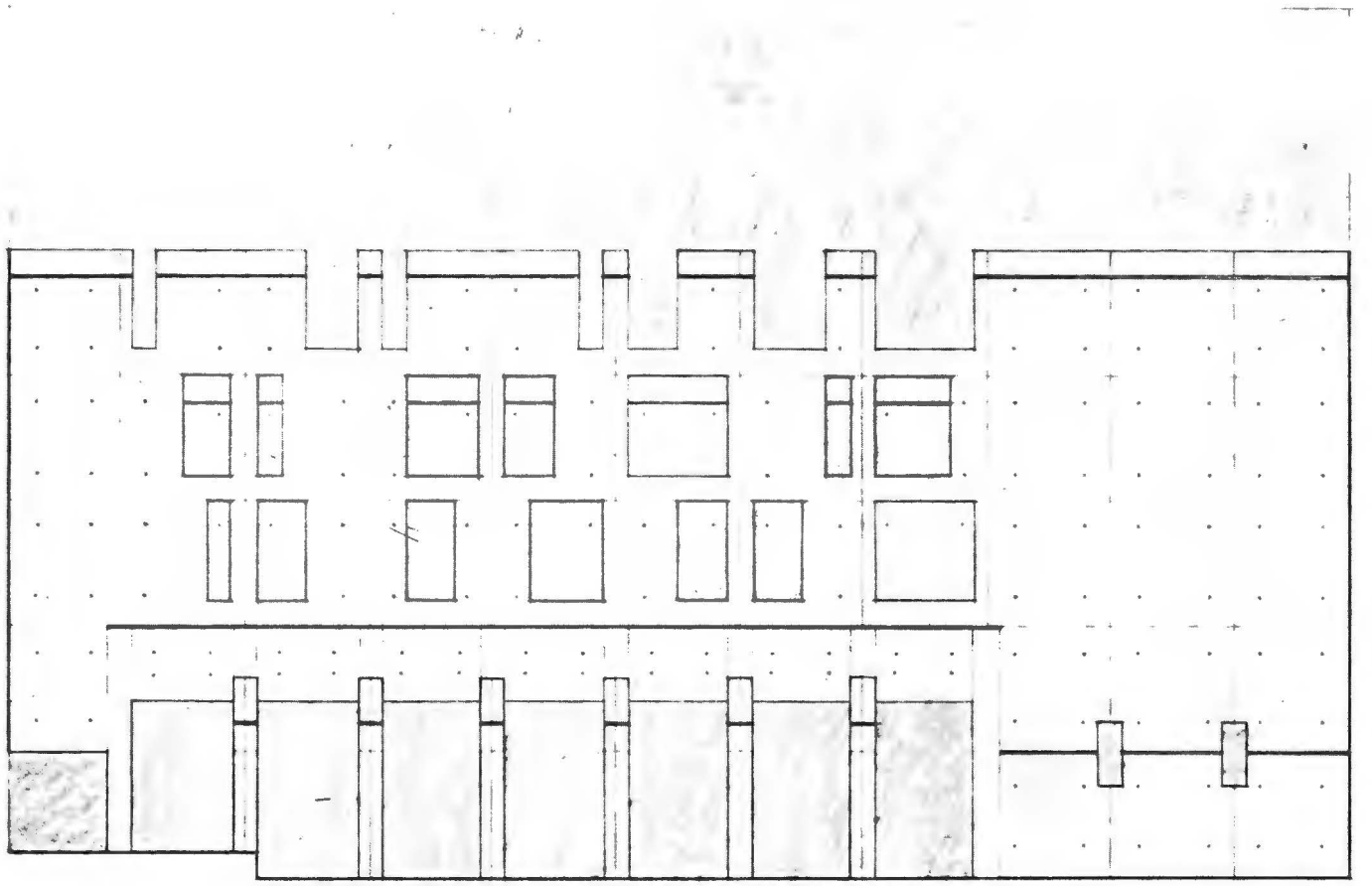


Floor studies, and an investigation for the plan

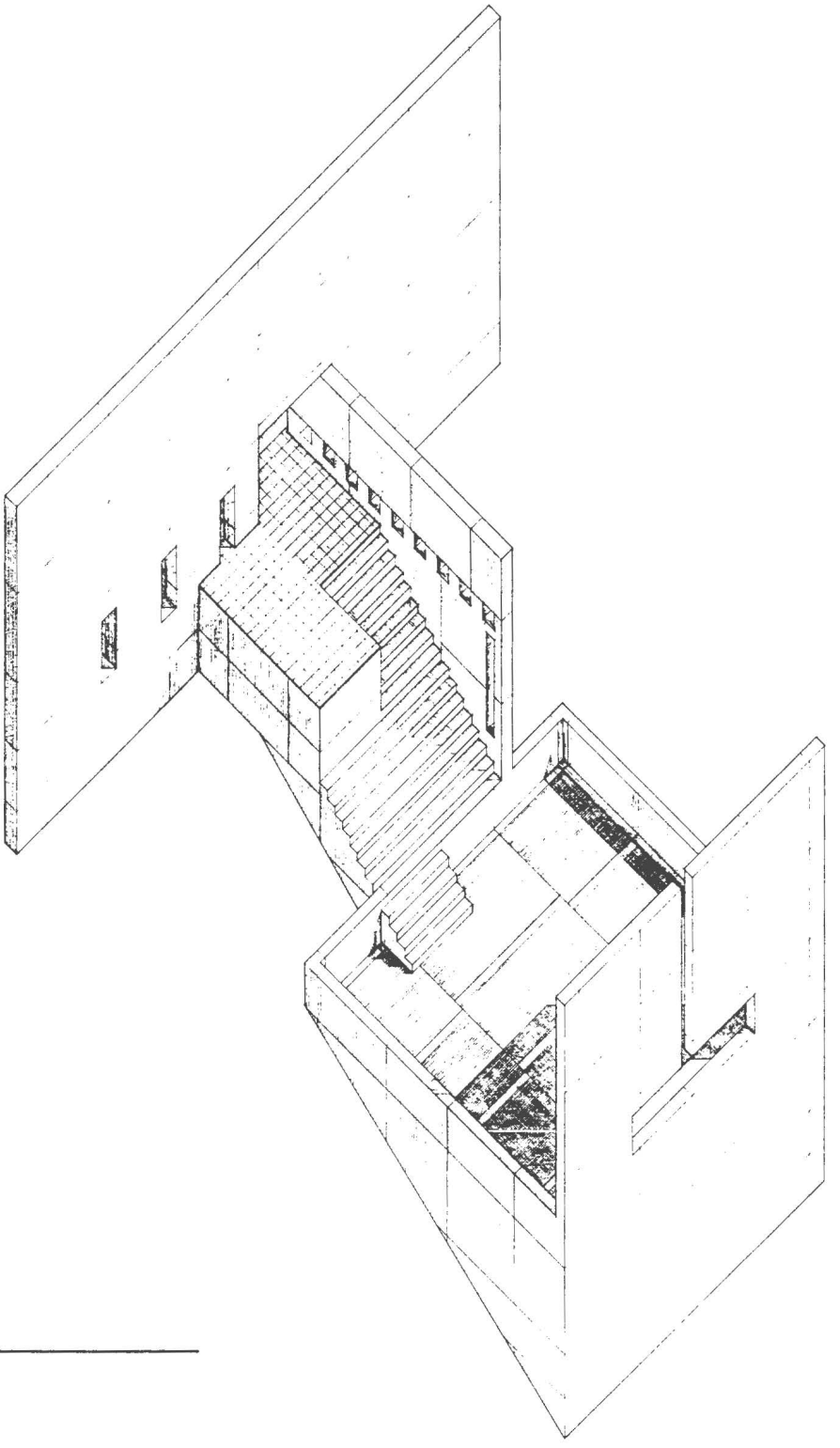




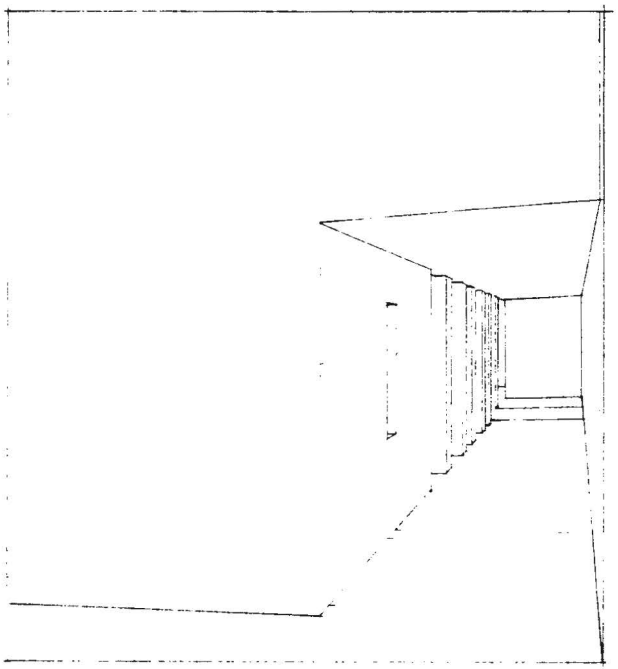


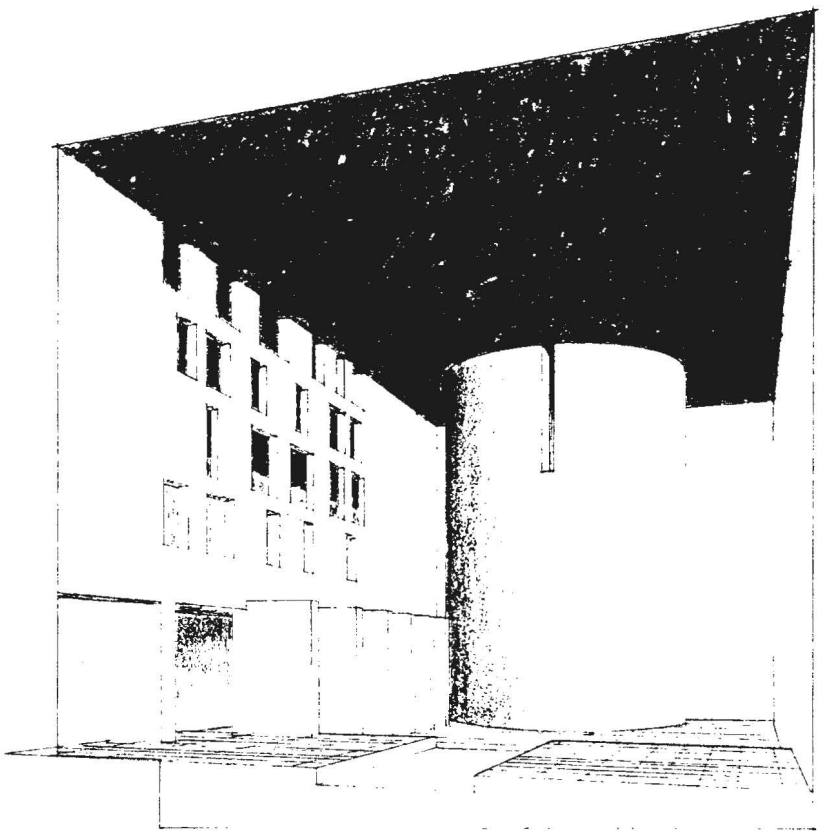


Elevation studies of the aisle wall

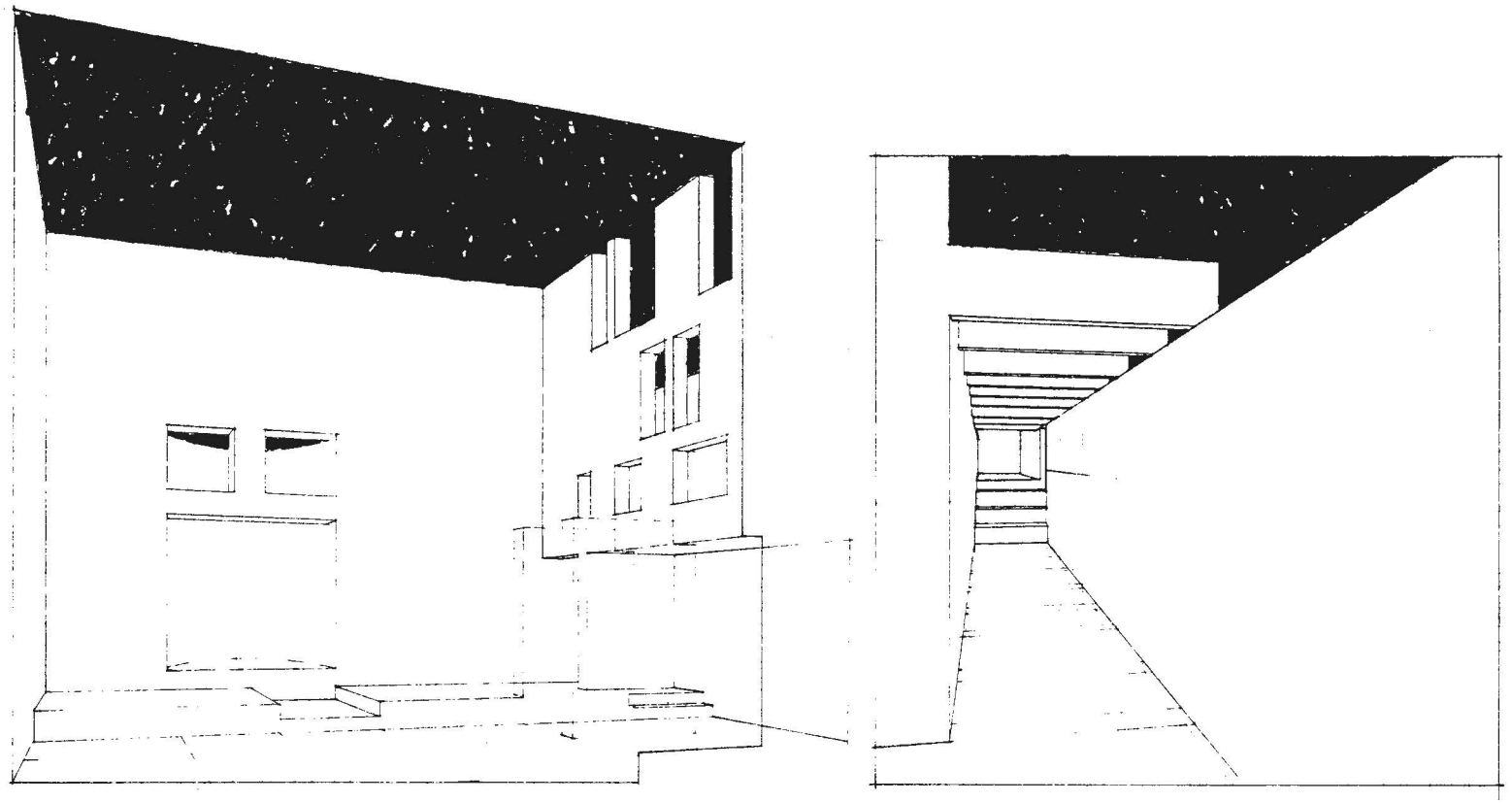


Stair study





Perspective study



Perspective study

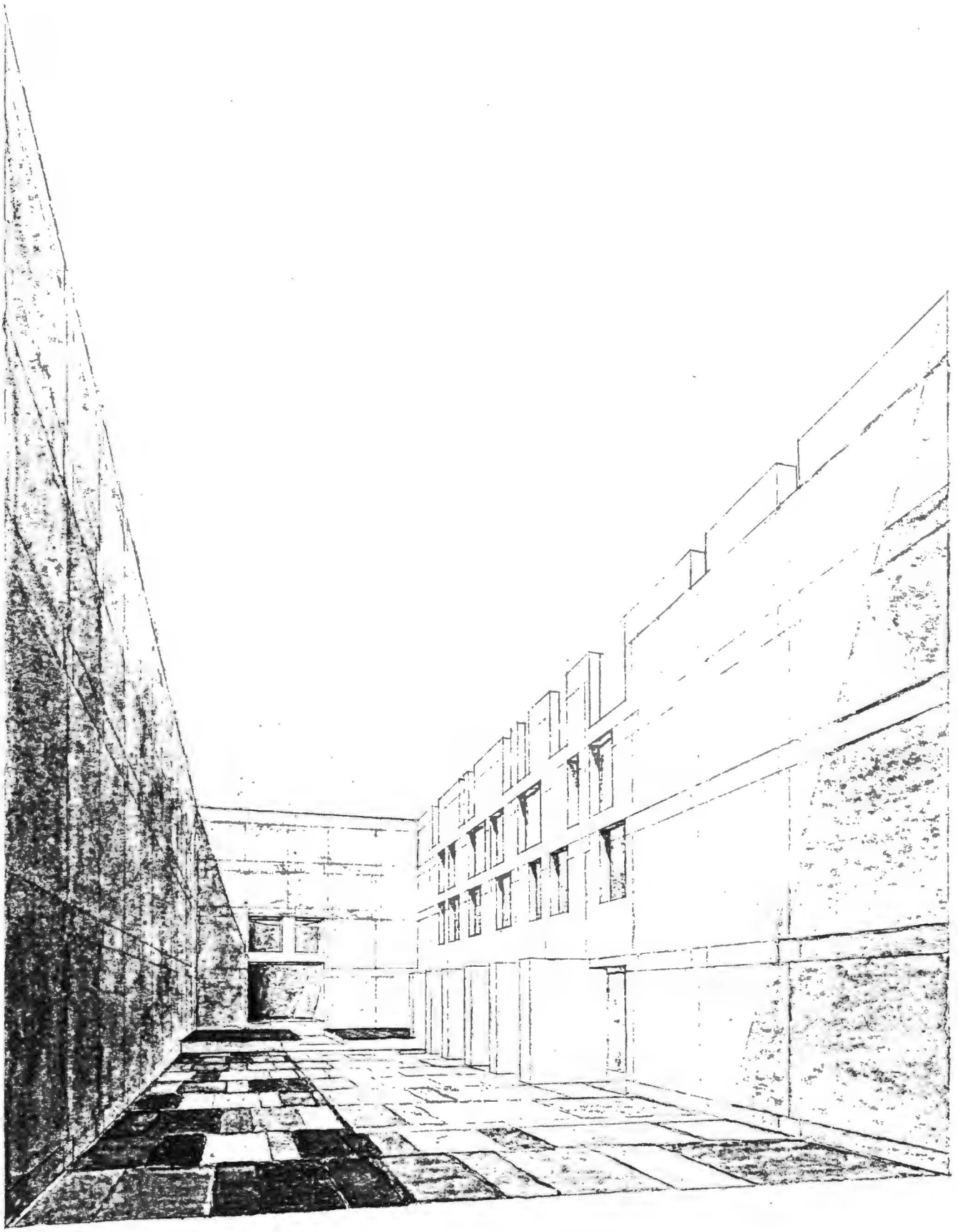
There's a certain Slant of light,
Winter Afternoons -
That oppresses, like the Heft
Of Cathedral Tunes -

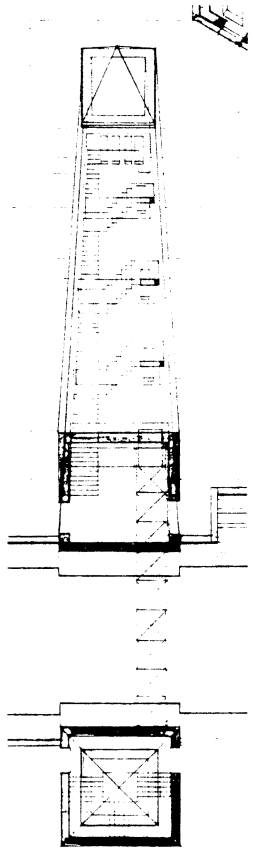
Heavenly Hurt, it gives us -
We can find no scar,
But internal difference,
Where the Meanings, are -

None may teach it - Any -
'Tis the Seal Despair -
An imperial affliction
Sent us of the Air -

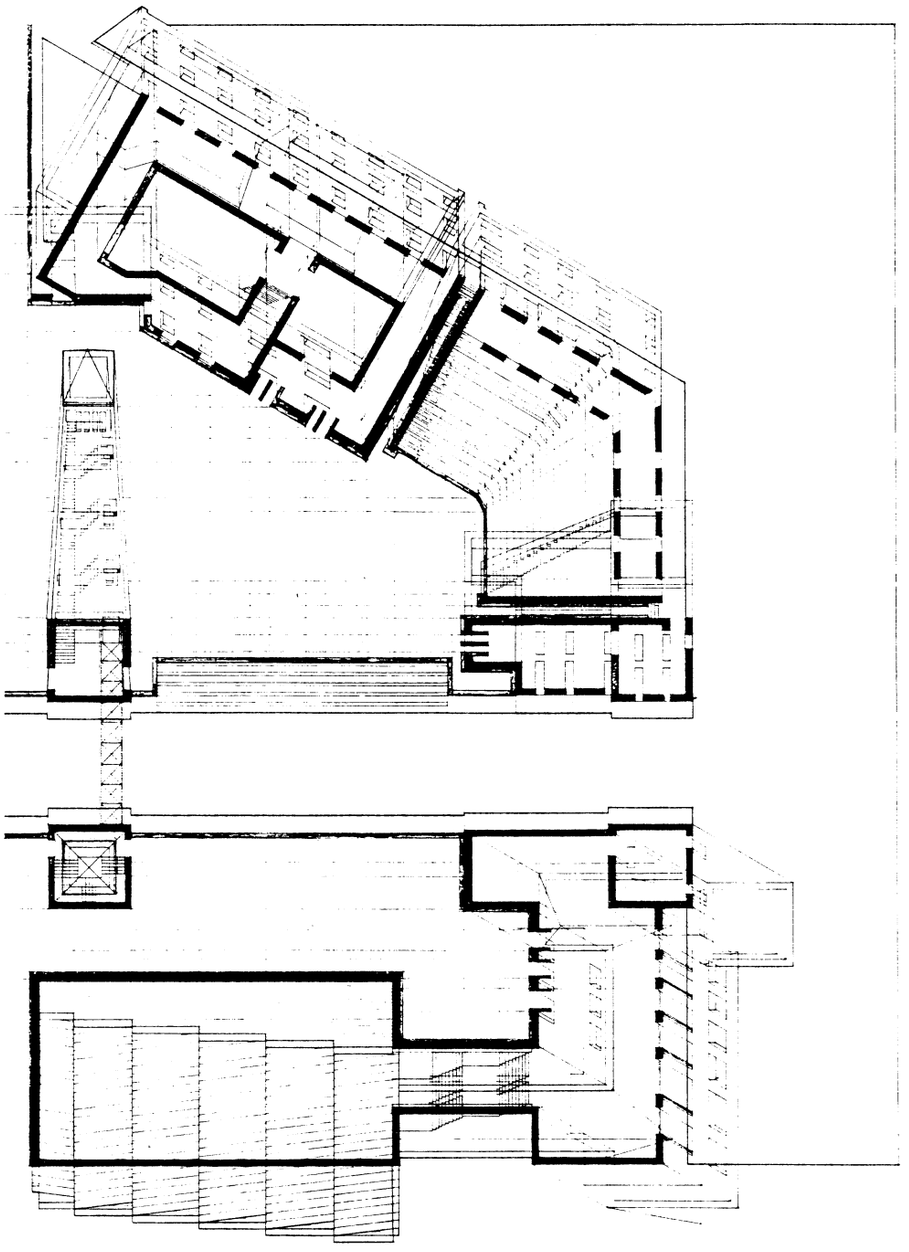
When it comes, the Landscape listens -
Shadows - hold their breath -
When it goes, 'tis like the Distance
On the look of Death -

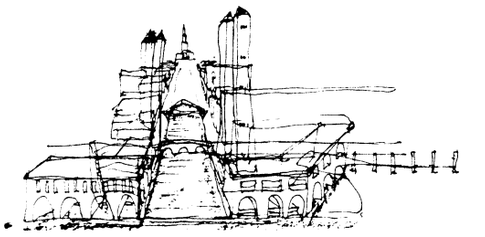
Emily Dickinson

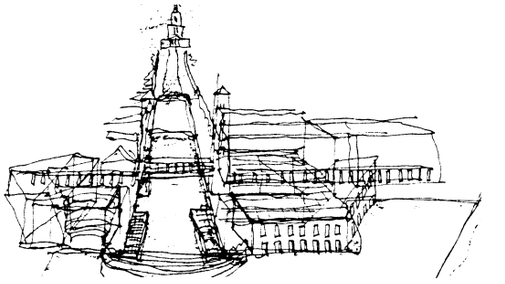


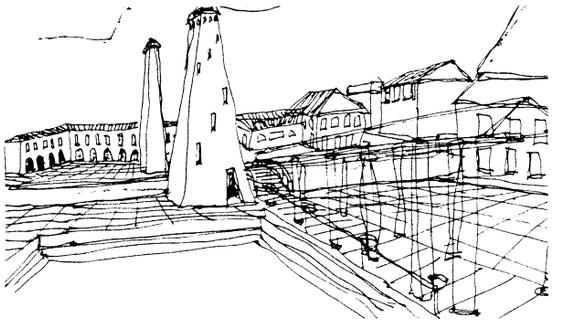


projects

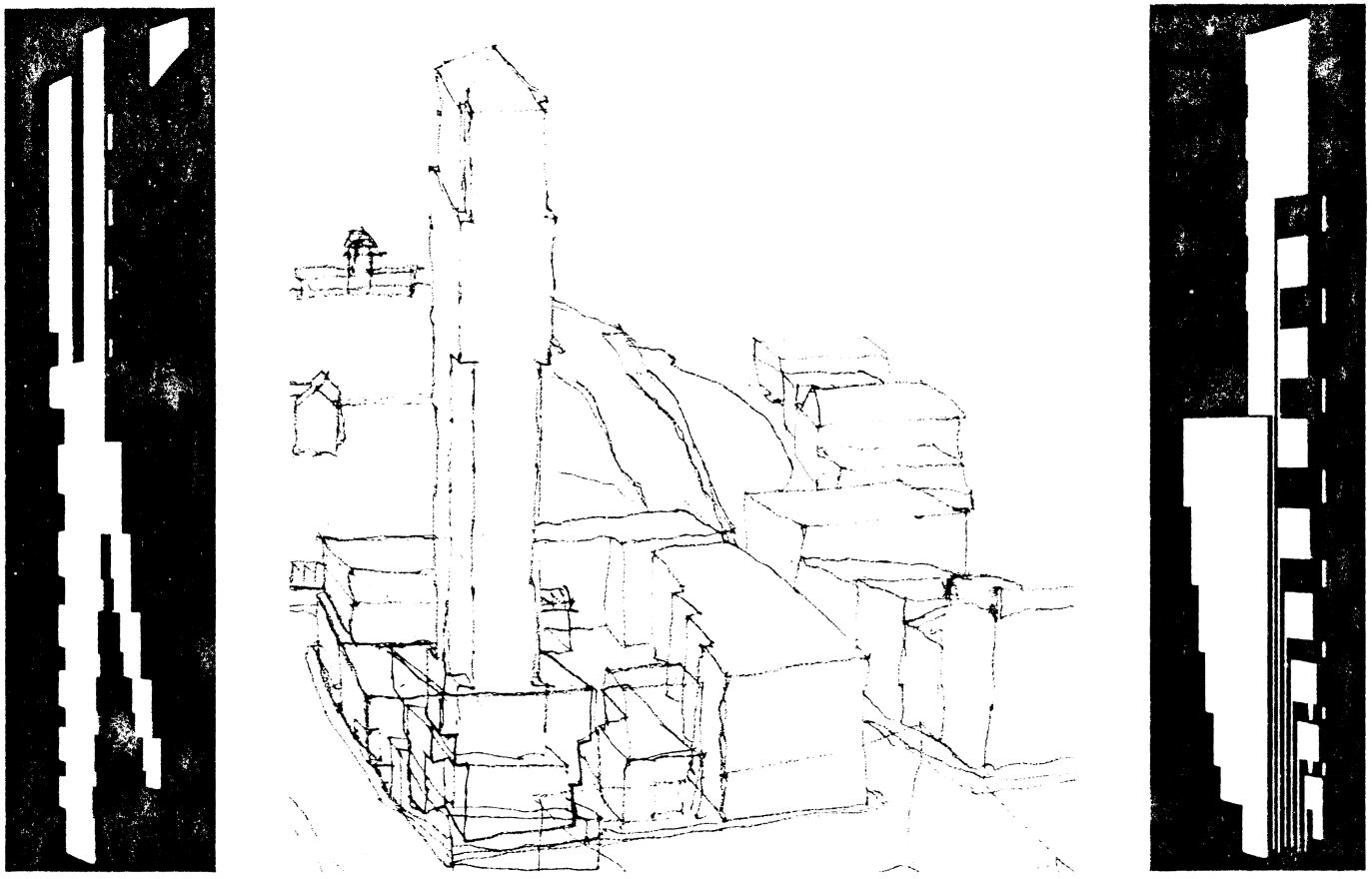




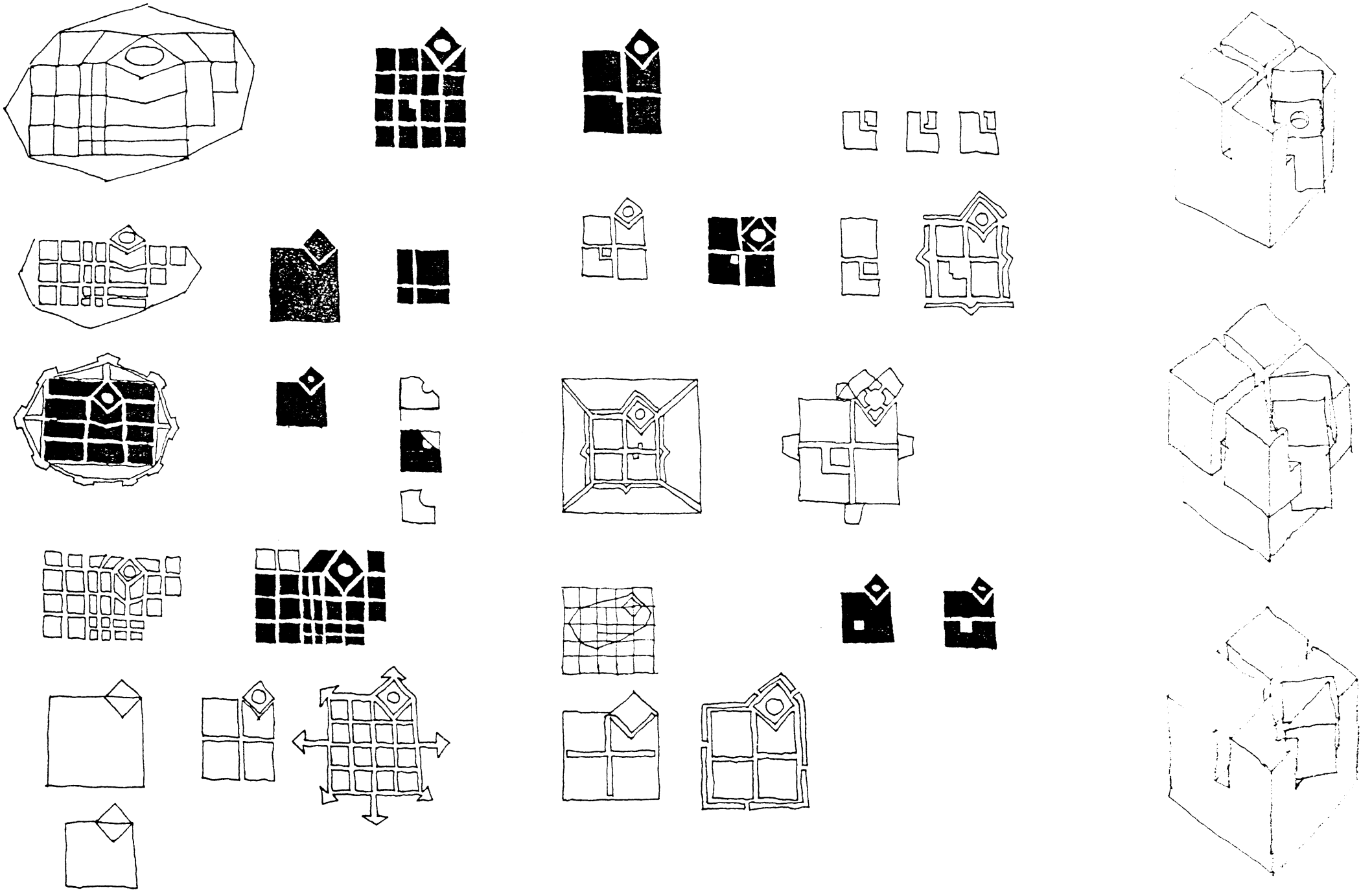




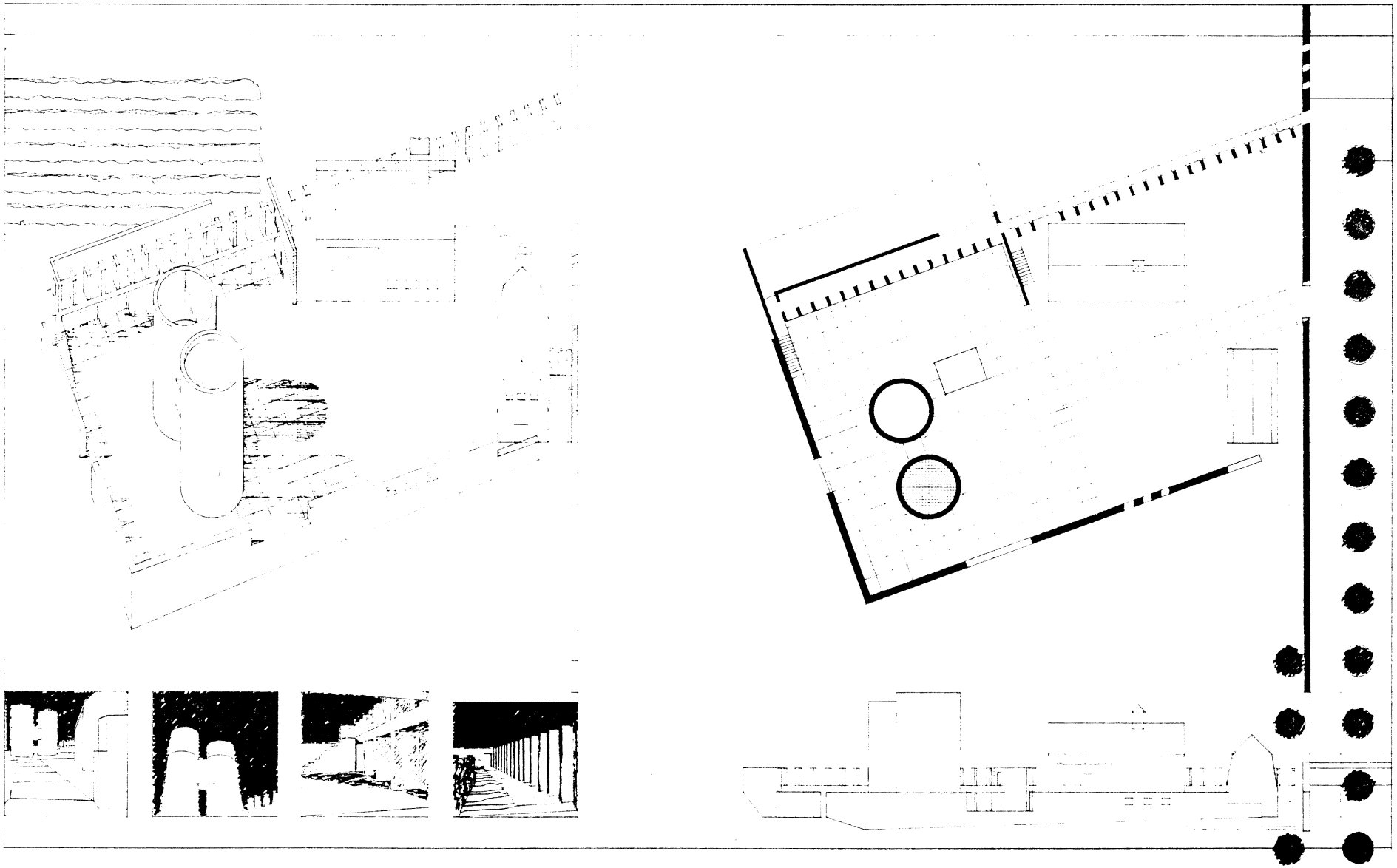
A proposal for the Alexandria waterfront



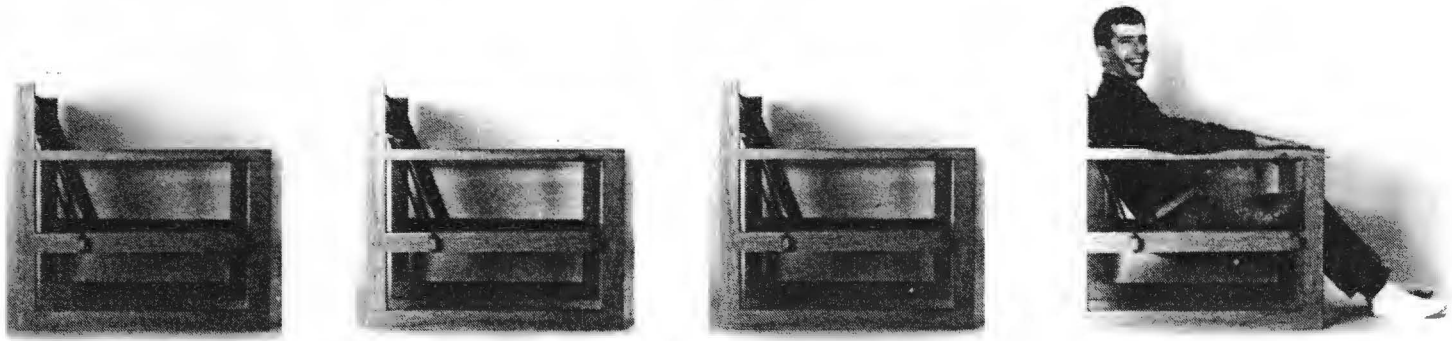
A tower for Blacksburg



A plan study of Lucca; and sketches of the plaster model



A VIRGINIA WINERY 1985



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